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SOTHEBY, WILKINSON & HODGE,
WELLINGTON STREET, STRAND.

CATALOGUE

OF AN EXTRAORDINARY

COLLECTION OF BOOKS

RELATING TO THE CURIOUS SUBJECTS OF

The Ship of Fools, The Dance of Death, and Reynard the Fox.

Day of Sale.

MONDAY, THE 1ST DAY OF MARCH.

1880.

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CATALOGUE

OF AN

EXTRAORDINARY

COLLECTION OF BOOKS

RELATING TO THE CURIOUS SUBJECTS OF

The Ship of Fools, The Dance of Death, and Reynard the Fox;

COMPRISING

MANY VOLUMES OF EXTRAORDINARY RARITY,

AND BEING

ONE OF THE MOST COMPLETE COLLECTIONS EVER FORMED,

THE PROPERTY OF

A WELL-KNOWN COLLECTOR,

NEARLY ALL ILLUSTRATED WITH CURIOUS WOODCUTS AND COPPER-PLATES, AND MANY IN CHOICE AND CURIOUS ANCIENT AND MODERN BINDINGS.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On MONDAY, the 1st day of MARCH, 1880,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior, and Catalogues had.

DRYDEN PRESS: J. Davy & Sons, 137, Long Acre.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the Auctioneer cannot decide the said dispute.

II. No person to advance less than 6*d*; above five shillings, 1*s*.; above five pounds, 2*s*. 6*d*.; and so on.

III. In the case of lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s*. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and resold.

V. The lots to be taken away at the buyer's expense immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of ONE WEEK after the conclusion of the sale, the books or other property are not cleared or paid for, they will then be catalogued for immediate sale, and the expenses the same as if re-sold, will be added to the amount at which the books were bought. Messrs. SOTHEBY, WILKINSON and HODGE will have the option of reselling the lots uncleared either by public or private sale without any notice being given to the defaulter.

VI. All the books are presumed to be perfect unless otherwise expressed; but if upon collating, any should prove defective, the purchaser will be at liberty to take or reject them, provided they are returned within ONE WEEK after the conclusion of the sale, when the purchase-money will be returned.

VII. The sale of any book or books is not to be set aside on account of any stained or short leaves of text or plates, want of list of plates, or on account of the publication of any subsequent volume, supplement, appendix or plates. All the manuscripts, autographs, all magazines and reviews, all books in lots, and all tracts in lots or volumes, will be sold with all faults, imperfections, and errors of description. The sale of any illustrated book, lot of prints or drawings is not to be set aside on account of any error in the enumeration of the numbers stated, or error of description.

VIII. No IMPERFECT BOOK will be taken back, unless a note accompanying each book, stating its imperfections, with the number of lot and date of the sale at which the same was purchased.

IX. To prevent inaccuracy in the delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale.

X. Upon failure of complying with the above Conditions, the money required and deposited in part of payment shall be forfeited; and *if any loss is sustained in the reselling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend the Sale may have their Commissions faithfully executed by their humble servants,

SOTHEBY, WILKINSON & HODGE,
Wellington Street, Strand.

A CATALOGUE

OF AN EXTRAORDINARY

COLLECTION OF BOOKS,

THE PROPERTY OF

A WELL-KNOWN COLLECTOR.

Reynard the Fox.

LOT

1 Arnold (T. J.) Reynard the Fox, after the German Version of Goethe, *with illustrations by Joseph Wolf, plates, stained, half morocco, roxburgh style, uncut* 8*vo.* 1855

2 Arnold (T. J.) Reynard the Fox, after the German Version of Goethe, *with numerous woodcuts from the designs of Wilhelm von Kaulbach, cloth, g. e.* 8*vo.* 1860

3 The same, *with* 13 *engraved plates by J. Wolf inserted, tree marbled calf extra, g. e.*

4 A volume containing 60 Etchings of the Adventures of Reynard the Fox, by Aldert van Everdingen, *no place or date, about* 1750, *half morocco, g. e.* *oblong* 8*vo.*

5 Brandt (Seb.) Von den losen Fuchsen dieser Welt, gantz kurtzweilig zu lesen, und auch allen Menschen nützlich zu wissen, *with* 12 *fine full page woodcuts, half morocco* 4*to. Dresden*, 1585

6 De Olde Reynike Voss, ein zyrliken vp nyge gedrücket, mit sydlyken vorstande, und schönen Figuren erlüchtet und vorbetert, *with numerous curious woodcuts, vellum* *sm.* 8*vo. Hamborch*, 1660

*** A very rare edition in the low German dialect.

7 Der listige Reineke Fuchs. Das ist: ein sehr nutzlichesund sinnreiches Buchlein, *with* 38 *curious woodcuts, vellum, without place or date*—Reineke Fuchs, am ende des philosophischen Jahrhunderts, *vignette, bds.*—Reineke Fuchs. In zwolf Gesängen von J. W. von Goethe, 1832 *sm.* 8*vo.* (3)

8 Der listige Reineke Fuchs. Das ist: ein sehr Nutzliches Lust-und-Sinn-reiches Buchlein, *with numerous curious little woodcuts, bds.* *sm.* 8*vo. n. d.*

9 Des durchtriebenen Reineke Fuchs Leben und Buben-Stücke. Das ist: ein sehr nutzliches, lust-und sinn-reiches Buchlein, *in a case* 18*mo. Hamburg, n. d.*

10 De Warheyt my gantz fremde ys,
De Truwe gar seltzen dat ys gewiss.
Reynke Voss de olde, nyge gedrucket, mit sidlikem vorstande und

schonen figuren, erluchtet unde vorbetert, *Rostock*, 1549, *curious woodcut title and upwards of* 50 *fine woodcuts, fine clean copy, in sound old calf gilt, g. e.*
4*to. Rostock, durch Ludowich Dietz*, 1553

*** This copy has the extremely rare Register, 8 leaves, which having been printed four years later than the book itself found its way into only a few copies. It is an edition of the first rarity.

11 De Warheit my gantz frömde ys,
De Trüwe gar seltzen dat ys gewiss.

Reyneke Voss de olde nye gedrucket mit sidlykem vorstande unde schonen Figuren erluchtet unde vorbetert, *with upwards of* 50 *woodcuts, half vellum* 4*to. Rostock, by S. Molleman*, 1592

11A The same, *with the woodcuts coloured, half calf*

11B The same, *with last leaf wanting, some leaves mended, half calf* (*sold with all faults*)

12 Die historie van Reynaert de vos. Nach der Delfter Ausgabe von 1485, zum genauen Abdrucke befordert von Ludewig Suhl. *half calf* *sm.* 8*vo. Lubeck*, 1783

13 Dreyers (J. C. H.) Abhandlung von dem Nutzen des treflichen Gedichts Reinke de Vosz, *bds.* 4*to. Bützow*, 1768—Mone (F. J.) Reinhart Fuchs aus dem neunten und zwölften Jahrhundert, *half bound*, 8*vo. Stuttgart*, 1832—Reineke Vos. Nach der Lübecker ausgabe vom Jahre, 1498, Mit Einleitung, Glossar und Anmerkungen von Hoffmann von Fallersleben, *half calf*, 8*vo. Breslau*, 1834—The same, *half morocco, top edge gilt* (4)

14 Een zeer genoeglyke en vermaaklyke Historie van Reynaart de Vos, met haare Moralisatien, als ook Argumenten voor de Capittelen, zeer plaisant en lustig om te leezen **black letter**, *curious woodcuts, limp vellum cover* *sm.* 8*vo. te Amsterdam, n. d.*

*** An extremely curious edition, printed for children and probably unique.

15 Goethe (Wolfgang von) Reineke Fuchs, *with* 36 *fine plates after Wilhelm Kaulbach, half morocco, g. e.*
roy. 4*to. Stuttgart und Tubingen*, 1846

16 The same, *sewed, uncut* *n. d.*

17 Grimm (Jacob) Reinhart Fuchs, *half bound, neat, Berlin*, 1834—Reineke der Fuchs, Volksbücher, herausgegeben von G. D. Marbach, *numerous woodcuts, half morocco, uncut, top edge gilt, Leipzig, n. d.*—Schröder (Karl) Reinke de Vos, *cloth, sm.* 8*vo. Leipzig*, 1872 (3)

18 Heinrichs von Alkmar Reineke der Fuchs, nach der Ausgabe von 1498 ins Hochdeutsche uebersetzet, und mit einer Abhandlung, von dem Urheber von Johann Christoph Gottscheden, *with numerous engravings on copper, brown morocco super extra, g. e.*
sm. folio. Leipzig und Amsterdam, 1752

19 The same, *old gilt calf neat*

20 Hennynk de Han, *half calf* 4*to. Ghedruckt im Yaer*, 1732

*** A continuation of Reynard the Fox, by Casp. F. Renner (under the name of F. H. Sparre) written in Low Saxon.

21 Jonckbloet (W. J. A.) Etude sur Le Roman de Renart, *half red morocco, top edge gilt*, 8*vo. Groningue*, 1863 — Campbell (M. F. A. G.) Reynardus Vulpes, Poëma ante annum 1280 a quodam Baldwino e lingua Teutonica translatum, *half calf gilt*, 8*vo. Hagae-Comitis*, 1859 (2)

22 Le Renard ou le procèz des Bêstes, *with* 22 *vignettes, old calf gilt* 8*vo. Bruxelles*, 1739

23 Le Renard ou le procès des Bêtes, avec des Réflexions Morales, très-utiles à un-chacun, *curious woodcuts, half red morocco, top edge gilt* *sm.* 8*vo. Amsterdam*, 1743

24 Le Roman du Renard, traduit pour la première fois d'après un texte Flamand du XIIe Siecle, edite par J. F. Willems, *sewed, uncut*, 8*vo. Paris*, 1837—Jonckbloet (W. J. A.) Vanden Vos Reinaerde, *facsimile, sewed, uncut*, 8*vo. Groningen*, 1856 (2)

25 Les Intrigues du cabinet des Rats, apologue national, destiné à l'Instruction de la Jeunesse, et à l'amusement des Vieillards, *with* 22 *vignettes, in old red morocco extra, g. e. with arms of Emmanuel-Félicité de Dufort, Duc de Duras, in gold on the sides* 8*vo. Paris*, 1788

26 Meon (M. D. M.) Le Roman du Renart, publié d'apres les Manuscrits de la Bibliothèque du Roi des XIII, XIV et XV Siecles, *with a frontispiece after A. Desenne*, 4 vol. — Le Roman du Renart, Supplement, variantes et corrections, par P. Chabaile, *uniformly bound in mottled French calf gilt*, 5 vol. *Paris*, 1826-36

27 Paris (A. Paulin) Les Aventures de Maitre Renart et d'Ysengrin son compere; mises en nouveau langage, *calf extra, uncut, top edge gilt* *sm.* 8*vo. Paris*, 1861

28 Reineke de Voss. Dat ys: ein shön unde nütte Gedichte, vull Wyssheit, guder Leren unde lustiger Exempele, *with* 56 *curious woodcuts, in the original vellum* *sm.* 8*vo. Hamborch*, 1604

*** In the Low German Dialect, of great rarity.

29 Reineke de Vos mit dem Koker.

Woltu wetten der Werlde staat:
So liss dit Boek, dat is gud rhat.

Containing the rare frontispiece, fine clean copy, calf extra, red edges, by Riviere 4*to. Wulffenbuttel*, 1711

*** A very rare edition in the common dialect of Saxony.

30 The same, *without front. sold with all faults, brown morocco extra*

31 Reineke de Voss. (in Low German) *Eutin.* 1798—Glaszbrenner (Adolf.) Neuer Reineke Fuchs, *half calf, Leipzig*, 1846—Reynaert de Vos, nach der Antwerpuer ausgabe, 1877—Reineke Fuchs, *Berlin*, 1854 12*mo.* (4)

32 Reineke Fuchs das ist ein sohr Nützliches, Lust-und Sinn-reiches Büchlein, dar ein auf verblümete, jedoch löbliche schreibart. unter den Nahmen dess Löwen, Bähren, Fuchses, Wolfes, &c. Das Hofe wie auch aller Stände der Welt Leben und Wesen, *with curious woodcuts by Virgil Solis and others, bds.* *sm.* 8*vo. Rostock*, 1650

33 The same, *vellum* *Rostock*, 1662

34 Reineke Fuchs. Dem Originale frei nachgedichtet von Julius Eduard Hartman, 36 *fine plates after Leutemann, half morocco, uncut*
4to. Leipzig und Dresden, n. d.

35 Reinick Fuchs, eller Michel Raf; det ar: en läro-rik och nyttig Fabel. *bds.* *sm. 8vo. Stockholm,* 1775

36 Reynaert den Vos ofte het Oordeel der Dieren, in het welk door Koning Lion en syne Heeren, de schalkheyd van Reynaert den Vos, &c. **black letter**, *many curious woodcuts, clean copy, bds.* *4to. t'Antwerpen,* 1661
*** An extremely curious chap-book edition.

37 Reynard the Fox, a poem in twelve cantos, translated from the German, by E. W. Holloway, *with* 37 *engravings after designs by Leutemann, half calf, t. e. g.* *4to. Dresden and Leipzig, n. d.*

38 Reynike Voss, de Olde, nyge gedrücket mit sydlykem vorstande und schönen Figuren erlüchtet und vorbetert, *with curious woodcuts by Virgil Solis and others, in original binding rebacked, with fine old embossed sides preserved, with clasps*
sm. 8vo. Frankfort am Mayne, 1575

39 Rothe (M. A.) Les Romans du Renard examinés, analysés et comparés, d'apres les textes manuscrits les plus anciens, *calf super extra, top edge gilt* *8vo. Paris,* 1845

40 Rothe. The same, LARGE THICK PAPER COPY, *half calf gilt*

41 Schopperus (Hartmann) Opus Poeticum de admirabili fallacia et astutia vulpecula Reinikes, *with* 40 *curious engravings by Virgil Solis and others, nice clean copy, calf extra, g. e. by Pratt*
12mo. Francofurti ad Moenum, 1567

42 Schopperus (Hartm.) Opus Poeticum de admirabili fallacia et astutia a vulpeculæ Reinikes, libros IV, *with numerous woodcuts, Francofurti ad Moenum,* 1567—Von Reinicken Fuchss. Ander Theil dess buchs Schimpff und Ernst welches nit weniger kurtzweilig den Centum Novella, &c. *numerous woodcuts, Frankfurt am Mayn,* 1569, *old calf* *12mo. 1 vol.*

43 Schopperus (Hartm.) Speculum vitæ aulicæ. De admirabilii fallacia et astutia vulpeculæ Reinikes libri quatuor, *with* 56 *very curious woodcuts, clean copy, neatly bound*
12mo. Francof. ad Moenum, 1579

44 Schopperus. The same, *in the original vellum*

45 Schopperus (Hartmann) Speculum vitæ aulicæ. De admirabili fallacia et astutia vulpeculæ Reinikes, libri quatuor, nunc primum ex idiomate Germanico latinitate donati, *with numerous curious woodcuts, in the original vellum*
18mo. Francof. ad Moen. 1595

46 Schopperus. The same, *calf extra, g. e.*

47 Shurley (John) The most delightful History of Reynard the Fox, in Heroic Verse, much illustrated and adorned with Allegorical Phrases, edited by John Shurley, *numerous curious woodcuts, fine tall and clean copy, bottom edge being uncut, half morocco*
4to. 1681
*** Extremely rare. Sold at Sir John Simeon's sale for £7 2s. 6d.

48 Summerly (Felix) The most delectable History of Reynard the Fox, *with* 24 *coloured pictures by Aldert van Everdingen, morocco blind tooled, gilt gauffered edges by Hayday* *12mo.* 1846

49 THE MOST DELECTABLE HISTORY OF REYNARD THE FOX. Newly Corrected and purged from all grosness in Phrase and Matter, in two Parts. With the third part calld the Shifts of Reynardine the Son of Reynard the Fox, or a pleasant History of his Life and Death, **black letter**, *the first two parts containing numerous curious woodcuts, clean copy, half calf*, 3 parts in 1 vol.
sm. 4to. 1681-84

*** This is rarely found complete with the Shifts of Reynardine.

50 The Crafty Courtier : or, the Fable of Reinard the Fox, newly done into English Verse from the ancient Latin Iambics of Hartm. Schopperus, *calf* *8vo.* 1706

51 Thoms (William J.) The History of Reynard the Fox, from the edition printed by Caxton in 1481, with notes, and an introductory sketch of the literary history of the romance, *half morocco* *8vo.* 1844

*** Presentation copy from the author to Sir Henry Ellis.

52 Vedder (David) The Story of Reynard the Fox, a New Version, *with 16 plates by G. Canton, cloth* *4to. n. d.*

53 Von Reinicken Fuchss. Ander Theil dess buchs Schimpff und Ernst, welches nit weniger kurzweilig denn Centum Novella, Esopus, Eulenspiegal, und alle andere kurtzweilige Bücher, Aber zu lernen Weissheil und verstand weit nutzlicher und besser wie auss der Vorrede zu vernemmen ist, *with 40 curious woodcuts, page 130 damaged, bds.*
sm. 8vo. Franckfurt am Mayn, 1566

54 The same. Another Edition *Franckfurt*, 1581

55 Willems (J. F.) Reinaert de Vos, episch fabeldicht van de twaelfde en dertiende eeuw, met aenmerkingen en opheldering, *plates, interleaved throughout with white paper, with numerous manuscript notes, half morocco* *8vo. Gent.* 1850

Dance of Death.

56 Abraham (Peter van St. Clara) De Kapelle der Dooden, of Algemeene Dooden Spiegel, *portrait and 67 very pretty copper plates, vellum* *12mo. Amsterdam*, 1741

57 Allard (Abraham) De Standvastige Monarchye des Doods, en de zieltoogende Mars in Europa, 8 *fine plates, half calf*
folio. Amsterdam, n. d.

58 Alvarado (Antonio de) Arte de bien Morir, y guia del camino de la muerte, *clean copy in original limp vellum* *32mo. Lisboa*, 1615

59 An extremely curious series of ORIGINAL DESIGNS FOR THE DANCE OF DEATH, by a German Artist. Engraved on 23 copper plates, struck off on india paper and mounted ; the first plate represents Death dancing and playing the flute, bound in a 4to. vol. *half morocco, neat* (*circa* 1750)

*** This remarkable series appears to be entirely undescribed.

60 An unknown Spanish Alphabet of the Bible and Alphabet of Death, from Holbein's designs, 4to. *half morocco, neat*
small 4to. (*circa* 1550)

*** This most curious work is unhappily incomplete. It wants the title and preliminary leaves, but begins with the letter A. The letters

G-M are wanting in the Bible Alphabet, but the whole of the Alphabet of Death is complete. Beneath the cuts of the Bible Alphabet are quintains of verse in Spanish, but the Alphabet of Death is without letterpress. Incomplete though it be, this is a fragment of the highest interest to the Holbein collector. The first cut is that of Adam and Eve, which is not found in any edition of the Bible cuts, so that the engravings were most probably copied from the original drawings. A MS. note inside the volume says, "Bought in Madrid from D. Vicenti di Carderera, Editor of 'España Monumental,' who had never found another copy."

60* Ars Moriendi. Letzer Kampf dess Menschin, *Munchen*, 1623, *engraved frontispiece and* 11 *plates, clean copy in the original vellum, with date of binding*, 1625

*** Of the eleven plates contained in this volume, the first was probably engraved for it, but the other ten plates bear the monogram M. Z., and are by an engraver of the 15th century, though printed in a book so many years later. The designs are from the block book of the Ars Moriendi. At one time they were attributed to Martin Zasinger, but Nagler says they are not by him.

61 Ars Moriendi, printed by William Caxton, *reprinted from the unique copy lately discovered in the Bodleian Library, Oxford, dark green morocco extra, top edge gilt* *small* 4*to.* 1869

*** Only 50 copies printed on paper.

62 A series of 29 beautifully engraved Plates by H. Weyen, after Hans Holbein, *brilliant impressions, carefully mounted and bound in green morocco extra, g. e. by Niedrée* *sm.* 8*vo. Paris*, 1657

*** This rare edition appears to be unmentioned by either Douce, Dibdin, Brunet or Nagler.

63 A series of 22 very curious ORIGINAL MINIATURE PAINTINGS OF THE DANCE OF DEATH, on separate leaves of vellum, $3\frac{1}{4}$ in. in height by $2\frac{1}{8}$ in breadth, painted in black and white on a slatish green ground, heightened with silver, each miniature having a border of different design, the names of the different characters are written beneath in French. *In the original shagreen binding, covered with very delicate silver network of a very pretty design, with a clasp and lock and key, also a silver stile intended for writing on vellum, in a case down the back of the volume, being fixed by a screw, g. e.*

64 A SERIES OF 45 DRAWINGS in Indian ink, from the original designs made in the 14th century at Basel, most beautifully executed by Emanuel Bichel, *vellum* *sm.* 4*to.* 1721

*** This would, at first sight, appear to be a copy from Merian's Engravings, but the important differences which occur in some of the designs make it evident that such is not the case. Though the artist who signs the drawings must have been a draughtsman of no ordinary mark, his name appears to be unrecorded.

65 Barth (F.) Die Arbeit des Todes. Ein Todtentanz, *fine woodcuts, half morocco, top edge gilt* 4*to. without name or place*

66 Bartholomus de Vitellensibus de Corneto. Incipit memoriale ad passagium mortis tute facie dominum. *In fine, Explicit tractatulus sive opusculus de arte bene et tute moriendi.* MANUSCRIPT, written in red and black on 34 leaves of paper, *old oak boards covered with green damask* 4*to.* SÆC. XVI.

67 Bechstein (Ludwig) Der Todtentanz. Ein Gedicht, *with engravings in outline after Holbein, calf extra* 12*mo. Leipzig*, 1831

68 Bewick (John) Emblems of Mortality, representing Death seizing all ranks and degrees of people, *with upwards of* 50 *woodcuts, half morocco, g. e.* *small* 8*vo.* 1789

69 The same. THOMAS BEWICK'S COPY, *having his name stamped on the back of the frontispiece, with two original woodcuts inserted, calf, neat* *sm.* 8*vo.* 1789

70 Buckerius (N. H.) De Cracht des Doodts begrijpende, voor eerst een Tractaet daer in de Doodt werdt ingevoert van sijn daden roemende ende opswetsende, &c. *a poetical tract consisting of four leaves, half morocco* 4*to. Enchuysen*, 1636

71 Bundeto (Carlos) El Espejo de la Muerte, en que se notan los Medios de prepararse para Morir, *fine impressions of the numerous plates by Romain de Hooge, brown morocco extra* 4*to. Amberes*, 1700

72 Chertablon (M. de) La Maniere de se bien preparer a la Mort, *brilliant impressions of the* 42 *fine plates by Romain de Hooge, edges entirely uncut, brown morocco extra* 4*to. Anvers*, 1700

73 Chytræus (David) Libellus de Morte, et Vita Æterna, cui additæ sunt Imagines Mortis illustratæ Epigrammatis D. Georgii Æmylii, *woodcuts, with several curious plates inserted, calf neat, red edges* *sm.* 8*vo. Witebergæ*, 1590

74 [Combe (W.)] The English Dance of Death, by the author of "Dr. Syntax," 2 vol. in 1, *with upwards of* 70 *coloured plates by Tho. Rowlandson, half morocco, top edge gilt* *royal* 8*vo.* 1815

75 Dance of Death, from the original designs of Hans Holbein, engraved by W. Hollar, with descriptions in English and French, *boards, uncut* 8*vo.* 1816

76 Dance of Death, painted by H. Holbein and engraved by W. Hollar, *portraits and plates, calf gilt, r. e.* *square* 12*mo.* [*without place or date, about* 1790]

77 The same, with the Daunce of Machabree, made by Dan John Lydgate, printed in **black letter** at the end of the volume, *plates foxed, calf, g. e.*

78 Dance of Death, painted by H. Holbein and engraved by W. Hollar, *with* 33 *plates, slightly foxed, boards, uncut* 4*to.* 1804

79 Death's Doings, consisting of numerous Original Compositions in Verse and Prose, *with numerous plates, designed and etched by R. Dagley, morocco extra, g. e.* 2 vol. in 1 8*vo.* 1827

80 De Dodendantz dorch alle Stende und Geslechte der Minscken, *with woodcuts after Holbein, calf extra,* 12*mo.* (*without place*) 1558

81 De la Serre (Puget) Les douces Pensees de la Mort, *with* 2 *fine portraits, vignette and* 4 *plates by Galle, calf gilt, r. e. with a pair of black boards, ornamented with brass nails in the shape of a cross, and beneath the date of the volume, fixed to the original calf sides* *sm.* 8*vo. Brusseles*, 1628

82 Der Hochloblichen und weitberümpten Statt Basel Kurtze aber nutzliche Beschreibung, *with numerous very curious woodcuts, including a woodcut map of Bale and the Dance of Death, by Geo. Schom or Schem, fine clean copy in the original vellum binding* 8*vo. Basel durch Sebast. Henricpetri*, 1608

83 Der Todten-Tantz wie derselbe in der Weitberühmten Stadt Basel, *curious woodcuts, half vellum, g. e.* *sm. 8vo. Basel*, 1740

84 Der Todten-Tantz wie derselbe in der Weitberühmten Stadt Basel, *woodcuts, half morocco, uncut* *8vo. Basel*, 1796

85 The same, *green morocco extra, g. e.*

86 Die menschliche Sterblichkeit unter dem Titel Todten-Tanz, in 61 Original-Kupfern, von Rudolf und Conrad Meyern, *brown morocco extra, top edge gilt* *4to. Hambourg*, 1759

87 Douce (Francis) Holbein's Dance of Death, exhibited in elegant engravings on wood, with an Introduction by Thos. F. Dibdin, *numerous woodcuts, cloth* *8vo.* 1858

88 Douce. The same, *calf, m. e.*

89 Douce. The same, *with portrait of Holbein by Leipse, and 8 plates of the Passion inserted, calf extra, g. e. by Bedford*

90 Douce (Francis) The Dance of Death, exhibited in elegant engravings on wood, with a Dissertation on the several representations of that subject, *plates, half morocco, uncut* *8vo. Pickering*, 1833

91 Dufur (Valentin) La Dance Macabre des SS. Innocents de Paris d'apres l'edition de 1484, *woodcuts, paper cover* *small 8vo. Paris*, 1874

*** Printed on China paper, on which only 22 copies were struck off.

92 Dugdale (William) The History of St. Paul's Cathedral in London, from its Foundation untill these Times; extracted out of Originall Charters, Records, Leiger Books, and other Manuscripts, FIRST EDITION, *fine portrait and excellent impressions of the numerous plates, fine clean copy, red morocco extra, tooled sides, g. e. by Riviere* *folio.* 1658

*** On p. 289 begins the Daunce Machabree, with Hollar's fine engraving. Three leaves of a very early edition of "The daunce of Machabree" are also inserted.

93 Erasmus (Desiderius) Moriæ Encomium: or a Panegyrick upon Folly, *portrait and 46 curious plates designed by Hans Holbein, calf* *8vo.* 1709

94 Fortoul (Hippolyte) La Danse des Morts desinée par Hans Holbein, gravée sur pierre par Joseph Schlotthauer, 52 *woodcuts after Holbein's designs, dark green morocco extra, by Capé* *12mo. Paris, n. d.*

95 Glissenti (Fabio) Discorsi Morali contra il dispiacer del Morire, detto Athanatophilia, 5 parts in 3 vol. *containing upwards of* 360 *woodcuts, clean copy, boards* *4to. Venetia*, 1600

*** Among the engravings is a complete set of the Holbein series.

96 Glissenti (Fabio) Discorsi Morali contra il dispiacer del Morire, detto Athanatophilia, 5 parts in 1, *containing upwards of* 360 *woodcuts, fine clean copy, morocco super extra, g. e. by Bedford* *4to. Venetia*, 1609

97 Gregori (Joh.) Goddelycke en Heylige Wenschen, getrocke uyt de Heilyge Oudt Vaeders ende H. Schriftuir, MANUSCRIPT, thick volume, *old calf, g. e.* *8vo.* 1754

*** A very fine specimen of penmanship, being written very neatly and clearly on 384 leaves, a large portion being in the black letter style.

It is divided into 20 different parts, and contains 348 emblematical and other very clever drawings in pen and ink most beautifully executed. The part called "De Capelle der Dooden" (6th Part) contains 13 emblematical drawings of different designs, each containing 6 or more circles within which figures the Dance of Death. The writing and illustrating of this Manuscript must have been a work of immense labour and patience.

98 Hans Holbein's Todtentanz, in 53 getreu nach den Holzschnitten lithographirten Blättern, *red morocco super extra, g. e. by Wright* 12*mo. Munchen*, 1832

99 Here begynneth a lityll treatise shorte and abridged, spekynge of the arte & crafte to knowe Well to dye, translated oute of frenshe in to englysshe by Willm Caxton, **black letter**, *in white sheepskin binding, uncut, facsimile reprint* *folio*, 1875

100 Holbein (Hans) Imagines de Morte, et epigrammata, è gallico idiomate à Georgio Æmylio in Latinum translata, *with Holbein's beautiful woodcuts, clean copy, boards* 12*mo. Lugduni*, 1542

101 ——— Imagines Mortis. His accesserunt, Epigrammata, è Gallico idiomate à Georgio Aemylio in Latinum translata. Et Erasmi Roterod, liber De præparatione ad mortem, *with woodcuts after Holbein, clean copy in the original stamped hogskin binding* *sm.* 8*vo. Coloniæ, apud hæredes Arnoldi Birckmanni*, 1555

102 ——— Imagines Mortis. His accesserunt Epigrammata, è Gallico idiomate à Georgio Aemylio in Latinum translata, *with woodcuts after Holbein, fine clean copy, calf super extra, g. e. by Bedford* *sm.* 8*vo. Coloniæ*, 1572

103 Holbein's Dance of Death, with an historical and literary Introduction, *plates, calf extra, g. e.* *sq.* 12*mo. J. Russell Smith*, 1849

104 Holbein (Hans) Les Simulachres et Historices Faces de la Mort: commonly called "The Dance of Death," translated and edited by Henry Green, with a sketch of Holbein's life and works, *cloth* *sm.* 4*to. Holbein Society*, 1869

105 Humphreys (H. Noel) Hans Holbein's celebrated Dance of Death, illustrated by a series of photolithographic facsimiles from the First Edition, *cloth* 12*mo.* 1868

*** Presentation copy from the author.

106 Icones Mortis, duodecim imaginibus præter priores, totidemque inscriptionibus, præter epigrammata e gallicis à Georgio Æmylio in Latinum versa, cumulatæ, *with woodcuts after Holbein, clean copy, old calf gilt, g. e.* *sm.* 8*vo. Basileæ*, 1554

*** This edition is still printed from the original blocks, which appear to have been repaired, as the impressions are very fine.

107 Il non plus ultra di tutte le Scienze, Ricchezze, Honori, e Diletti del Mondo, *woodcuts from designs by Holbein and others, half russia* 18*mo. Venetia*, 1682

*** From the Yemeniz collection.

108 Interviews in the Realms of Death: or Dialogues of the Dead, 3 parts in 1 vol. *with fine impressions of the rare frontispieces, clean copies, half calf* 4*to.* 1718

109 Jacobi (J. C. Schultz) De Nederlandsche Doodendans, *plates, half morocco, t. e. g.* 8*vo. Utrecht*, 1849—Devigne (Felix) Notice sur un Fragment de Danse Macabre de la Funeraire decouverte a Bruges, *frontispiece, sewed*, 8*vo. Gand*, 1850 (2)

110 Jubinal (Achille) Explication de la Danse des Morts de la Chaise-Dieu, *frontispiece and four large folding plates coloured by hand, half morocco extra, t. e. g.* 4*to. Paris*, 1841

*** Two autograph letters of M. Achille Jubinal are inserted addressed to Mr. Willement.

111 Kastner (George) Les Danses des Morts Dissertations et Recherches, accompagnées de la Danse Macabre, *with* 20 *plates, half morocco, t. e. g. royal* 4*to. Paris*, 1852

112 Kist (N. C.) De Kerkelijke Architectuur en de Doodendansen, *with* 5 *folding plates, half morocco extra, t. e. g.* 8*vo. Leiden*, 1844

113 La Danse des Morts, comme elle est depeinte dans la louable et celebre Ville de Basle, pour servir d'un miroir de la nature humaine, *numerous plates after M. Merian, boards* 4*to. Basle*, 1744

114 La Danse des Morts comme elle est depeinte dans la louable ville de Basle, pour servir d'un miroir de la nature humaine, *numerous plates after M. Merian, boards* 4*to. Basle*, 1756

115 La Danse des Morts, pour servir de Miroir, a la Nature Humaine, *plates, dark green morocco extra, entirely uncut, t. e. g.* 8*vo. L'Ocle* [*circa* 1788]

*** This, though of a comparatively late date, is one of the rarest volumes in the series. It is the only example of printing at Ocle, a small town in Switzerland.

116 La Danse des Morts, gravée d'apres les Tableaux à fresque qui se trouvoient sur le mur du Cimetière de l'Eglise St. Jean à Bâle, *half morocco, uncut, top gilt* 4*to. Basel, n. d.*

117 La Danza de la Muerte, poema Castellano del Siglo XIV, Facsimile y Esplicacion de las voces mas anticuadas, publicado conforme con el Codice original por Don Florencio Janer, *frontispiece, half morocco extra, t. e. g.* 8*vo. Paris*, 1856

118 La Danse des Morts, modele de la peinture Eglise de la Chaise-Dieu (Auvergne) *a curious roll 9 ft. 6 in. in length, of the Dance of Death, with coloured frontispiece, mounted on linen, in a card-board case*

119 La Dance Macabre, *Imprimee a Paris par maistre Nicole*, 1500. *Facsimile reprint, with a bibliographical Analysis of La Dance Macabre, preserved in the British Museum, dark green morocco extra, t. e. g.* 4*to. n. d.* [*circa* 1820]

*** Only 25 copies printed.

120 The same, PRINTED ON VELLUM, *fine copy, dark green morocco extra, top edge gilt*

*** A beautiful specimen of vellum typography, only 6 copies printed.

121 La Grande Danse Macabre, des hommes et des femmes, *half morocco, t. e. g. reprint, Troyes*, 1486 4*to. Paris, n. d.*

122 La Grande Danse Macabre des hommes et des femmes
4to. *Troyes*, 1728

*** Only 60 copies said to be printed.

123 La Grant danse Macabre des hommes et des femmes, *Paris, n. d. Reprint in black letter, with very curious woodcuts, black morocco super extra, g. e. by Bedford*
square 12*mo. Paris, Chas. Lahure*, 1858

124 La Grant Dance Macabre des Femmes que composa Maistre Marcial de Paris dit d'Auvergne, publiée pour la première fois d'apres le manuscrit unique par P.-L. Miot-Frochot, *very fine woodcuts, half morocco, t. e. g.* *small folio. Paris*, 1869

125 The same, *sewed uncut*

*** Only 100 copies printed.

126 Langlois (E. H.) Essai historique, philosophique et pittoresque sur les Danses des Morts, LARGE PAPER, *numerous plates, half morocco, t. e. g.* 2 *vol.* 8*vo. Rouen*, 1852

127 Les Images de la Mort, auxquelles sont adjoustees dixsept figures, *with Hans Holbein's beautiful woodcuts, beautifully clean copy, (title mended) brown morocco extra, blind tooled sides, g. e. by Pratt* *small* 8*vo. Lyon, par Jehan Frellon*, 1562

128 Le Triomphe de la Mort, gravé d'apres les desseins de Holbein par W. Hollar, *portraits and plates, red morocco super extra, g. e. by Bedford, without place or date* [*circa* 1790]

129 L'Ipocondria composizione Anacreontica di N. N. *curious plates, vellum neat* 4*to. Firenze*, 1758

130 Lödel (H.) Des Malers Hans Holbein Todtentanz, Alphabet, vollständig in 24 Holzschnitten nach dem Dresdener Originale zum ersten Male nachgebildet, *with a woodcut border to each page designed by George Osterwald, sewed* 8*vo. Köln*, 1849

131 Lödel. The same, PRINTED ON VELLUM, *russia*

*** Only 3 copies printed.

132 Lyttelton (Lord) Dialogues des Morts, traduits de l'Anglois par M. le Professeur de Joncourt, *French calf gilt*
8*vo. La Haye*, 1760

133 Manni (Gio. Battista) Varii, e Veri Ritratti della Morte, *Venetia*, 1675—Il Tribunale intolerabile di Dio Giudicante, *ivi*, 1671—La Prigione Eterna dell' Inferno, *ivi*, 1673—Ritratti della gloria de Paradiso, *ivi*, 1670, 4 vol. in 1, *with numerous curious copper-plate engravings, representing the Dance of Death, Day of Judgement, Eternal Punishments, and Paradise, in the original stamped hogskin binding, with clasps* *sm.* 8*vo.*

134 Manual of Purgatory, written in the Armenian language, *with 7 engraved plates of purgatorial punishments, in the original shagreen binding, g. e.* 32*mo. Venetiis*, 1753

135 Massmann (H. F.) Die Baseler Todtentänze in getreuen Abbildungen, *calf extra, g. e. by Riviere* 12*mo. Stuttgart*, 1847

*** This volume is accompanied by a 4to. volume of plates, which contains, 1. A set of plates to the volume, plain. 2. The same set, coloured. 3. A set of 26 plates of a facsimile from a German block book, Dance of Death. Eight leaves of an early edition are inserted in the volume.

136 Massmann (Dr. H. F.) Literatur der Todtentänze, *sewed, uncut*, 8*vo. Leipzig*, 1840—Der Todtentanz nach einem 320 Jahre alten Gemählte in der St. Marien kirche zu Lübeck, *cloth*, 4*to. Lübeck*, 1783 (2)

137 Meintel (J. G.) Schau-Platz des Todes oder Todten-Tantz in Kupffern und Versen Vorgestellet, *plates, morocco extra, g. e.* *sm.* 8*vo. Nürnberg*, 1736

138 Melinger (Gaspard), La Danse des Morts, sur la pont des moulins à Lucerne, *with* 56 *fine plates, boards, oblong* 4*to. Lucern*, 1867

139 META, ANTON DE. TRACTADO DEL CUERPO E DE LA ANIMA, **black letter**, *beautifully tall and clean copy, blue morocco extra, tooled sides, woodcuts* *sm.* 4*to. n. d.*

*** In stanzas of eight lines each. TOTALLY UNKNOWN TO BIBLIOGRAPHERS, and the writer entirely unknown to Antonio, Ticknor or Salvá. On the title is marked "h i." This would at first sight suggest that this formed only part of some other book, but it has been pointed out by an eminent Spanish bibliographer that the third leaf being marked "h ii," and the fifth "h iii," makes it evident that this is not part of a set of signatures, but that the work was probably printed in sheets of four pages each, and the "h" stands for "hoja," thus indicating first, second and third sheets. It was probably executed in some provincial town of Spain about 1490. The woodcuts are most remarkable, and betoken a primitive acquaintance with art. In any case the volume must be sold not subject to return, as being UNIQUE it is impossible to determine the question by comparison.

140 Meyern (Rüdolffen und Conrad), Sterbensspiegel, das ist sonnenklare Vorstellung menschlicher Vichtigkeit durch alle Ständ und Geschlechter, *with* 60 *fine copper-plate engravings by C. Meyern, at the end are eight Death Songs set to music for four voices by R. Meyern, fine clean copy, red morocco super extra, g.e. by Duru* 4*to. Zurich*, 1650

141 Meyern. The same, *clean copy, boards*

142 Montaiglon (Anatole de) L'Alfabeto della Morte di Hans Holbein, PRINTED ON INDIA PAPER, *beautiful woodcut borders to each page, uncut* 8*vo. Parigi, Tross*, 1856

143 Montaiglon (Anatole de) L'Alphabet de la Mort de Hans Holbein entouré de bordures du XVI^e^ siècle et suivi d'anciens poëmes français sur le sujet des trois mors et des trois vis., PRINTED ON VELLUM, *fine copy, with beautiful woodcut borders round each page, brown morocco super extra, g.e. by Bedford*, 8*vo. Paris*, 1856

144 Montaiglon (Anatole de) The celebrated Hans Holbein's Alphabet of Death, *with beautiful woodcut borders to each page, dark green morocco extra, top edge gilt* *Paris, Tross*, 1856

*** Printed on Dutch paper, on which a limited number only were taken off.

145 Montalvan (Ivan Perez de) Fama Posthuma a la Vida y Muerte del Doctor Frey Lope Felix de Vega Carpio, *clean copy of this scarce work, half morocco, red edges* 4*to. Madrid*, 1636

*** Bound up in the same volume are two funeral Orations on Lope de Vega, printed at Madrid, 1635.

146 Mortilogus F. Conradi Reitterii Nordlingensis prioris monasterii Cæsariensis, *with curious woodcuts, fine clean copy of this scarce work, calf extra* 4*to. Augustæ per Erhardum Oglin*, 1508

147 Musæus (J. L.) Freund Heins Erscheinungen in Holbeins Manier, *plates, boards* *sm.* 8*vo. Mannheim*, 1803

148 Peignot (Gabriel) Recherches historiques et littéraires sur les Danses des Morts et sur l'origine des Cartes a Jouer, *plates, calf super extra, g. e. by Bedford* 8*vo. Dijon*, 1826

149 Pilinski (Adam) La Grande Danse Macabre chorea ab eximio Macabro versibus alemanicis edita. Facsimile de l'edition latine de 1490, *printed on old Dutch paper, dark green morocco extra, top edge gilt* 4*to. Paris, Tross*, 1868

150 Pilinski. The same, BEAUTIFULLY PRINTED ON VELLUM, *very choice copy, dark green morocco extra, top edge gilt*

151 Plauensem (H. F.) Lobspruch an die Hochloblich unnd Weitberümpte Statt Basel: inhaltende mancherley namhaffte unnd fürneme Sachen, *a poetical tract, woodcuts, half morocco, top edge gilt* 4*to. Basel*, 1581

152 Pocci (Franz) Todtentanz in Bildern und Sprüchen, *with* 12 *wood engravings* 4*to. Munchen, n. d.*

153 Quadragesimale et adventuale de arte moriendi, quod Morticellarium aureum nuncupatur, **black letter**, *with curious woodcut on title* 4*to. Antwerpien, Impressum per Gerardum Leeu*, 1488

154 Rentz (M.) Die erwogene Eitelkeit aller Menschlichen Dinge, 52 *fine copper plates, morocco extra, red edges* *folio. Lintz*, 1777

155 Rentz. The same, *sewed*

156 Rentz. The same, *with* 182 *pages of letterpress added, half morocco, very neat, edges uncut* *ib.* 1779

157 Rethel (A.) Auch ein Todtentanz. Erfunden und gezeichnet. Mit erklärendem Text von Robert Reinick, 6 *fine plates, cloth oblong* 4*to. Leipzig, n. d.*

158 Rusting (Salomon van) Het Schouw-Toneel des Doods; waar op na 't leeven vertoont wort de Doot op den Throon des Aardbodems, FIRST EDITION, *with* 30 *plates, old calf gilt* 12*mo. Amsterdam*, 1707

159 Rusting. The same, SECOND EDITION, 30 *plates, old calf gilt* *ib.* 1726

160 Rusting. The same, THIRD EDITION, 30 *plates, red morocco extra, g. e.* *ib.* 1735

161 Savonarola. Predica dell' arte del Bene morire, *with woodcut title-page and three other fine early Italian woodcuts, clean copy, half calf* 4*to.* [*Firenze, circa* 1496]

162 Schau-Bühne, dess Menschlichen Todts, in drey Theil, in Latin and German, *fine frontispiece and numerous plates, with very fine ornamental borders, many leaves stained, otherwise a nice copy, brown morocco extra, g. e.* 4*to. Laybach*, 1682

*** This is one of the rarest editions of the Dance of Death.

163 Schellenberg (J. R.) Freund Heins Erscheinungen in Holbeins Manier, *plates, half morocco, edges uncut, top gilt* 8*vo. Winterthur*, 1785

164 Schellenberg. The same, *boards*

165 Schlotthauer (J.) Hans Holbein's Todtentanz in 53 getreu nach den Holzschnitten lithographirten Blättern, *morocco extra, g. e. by Simier* 12*mo. Munchen*, 1832

166 Speculum artis bene moriendi, *curious early woodcut on the title sewed, uncut* *sm. 4to. s. l. & a.*

*** Probably from an early Dutch press about 1490.

167 Spiegel om wel te Sterven, *fine impressions of the 42 plates by Romain de Hooge, brown morocco extra 4to. Amsterdam*, 1694

168 Taffel desz Glück vnd Unglücks, *red morocco extra folio. Gedruckt zu Nürnberg, durch Johann Lantzenbenzer* [*circa* 1540]

*** A most curious Almanack or Table of lucky and unlucky Days. Printed in two sheets intended to be pasted together to form a large wall sheet. Down the right-hand side are 13 woodcuts of a Dance of Death of entirely original design. It is headed "Der Todtentanz." At the top are two woodcuts of Adam and Eve reclining at full length. At the foot are three woodcuts representing a Barber's Shop, a Corn Doctor, and a Bath. In the cut of the barber's shop the coat of arms of Saxony are against the wall, and the barber holds up his scissors in suchwise as to look like the crossed swords of the Saxon arms. This was one of the monograms used by Lucas Cranach. Is it to him, to Holbein, or to H. S. Beham that this Dance of Death, heretofore unknown, is to be ascribed? This most remarkable work is believed to be entirely unique.

169 The British Dance of Death, with explanatory and moral Essays, *with frontispiece by Robt. Cruikshank, and 18 coloured plates from drawings by Van Assen, purple morocco, g. e. 8vo. n. d.*

170 The Dance of Death of the celebrated Hans Holbein, in a series of 52 engravings on wood by Mr. Bewick, with letter-press illustrations, *half calf* 12*mo.* 1825

171 The Dances of Death through the various Stages of Human Life, *with 46 copper-plates from the original designs by John Holbein, etched by D. Deuchar, with descriptions in French and English, half bound, edges uncut, top gilt* 4*to.* 1803

172 The same, *half russia*

173 Todten Dantz durch alle Stände und Beschlecht der Menschen, etc. *with engraved title and 60 fine plates, after Holbein, by E. Kieser, each with an ornamental border, vellum gilt, g. e. sm. 4to.* [*Frankfort, circa* 1630]

174 Todtentanz der Stadt Basel, *woodcuts, half calf gilt roy. 8vo. Basel*, 1852

175 Todtentanz der Stadt Basel. In Holzschnitten nach dem Frescogemälden der ehemaligen Kirchhofmauer der Predigerkirche, *half morocco extra, uncut sq. 12mo. Basel* (1868-9)

176 Todten-Tantz wie derselbe in der löblichen und weitberühmten Stadt Basel, *fine plates by M. Merian, clean copy, calf neat, g. e. sm. 4to. Franckfurt*, 1696

177 Todten-Tantz wie derselbe in der löblichen und weit-berühmten Stadt Basel, nach dem Original in Kupfer gebracht, *numerous plates, cloth sm. 4to. Franckfurt am Mayn, n. d.*

178 Trattado del modo et arte del morire composto per el Reverendo Pondre Monsignore Cardinale di Fermo, Anno Domini 1452, 12 *woodcuts, fine copy, green morocco extra* 4*to. Venetia*, 1536

*** This edition was quite unknown to Brunet. The woodcuts are very remarkable in design, but follow in a great degree the idea of the German Block Books. It may be questioned if *woodcuts* is the correct term for these engravings, for some of them have every appearance of being printed from metal plates.

179 Vallardi (Giuseppe) Trionfo e Danza della Morte o Danza Macabra a clusone Dogma della Morte, *numerous woodcuts and plates, coloured and plain, half morocco* *sm. folio. Milan*, 1859

180 Wentzel (Fr.) La Dance des Morts a Bâle de J. Holbein, *with* 40 *plates, sprinkled calf gilt* *folio. Wissembourg, n. d.*

181 Wolsschaten (Geeraerdt van) De Doodt Vermaskert met des Weerelts Ydelheyt, *illustrated with Holbein's woodcuts, in the original vellum* 12*mo. Antwerpen*, 1654

182 Wolsschaten. The same, *in the original vellum*

183 Wolsschaten (Geeraerdt van) De Doodt Vermaskert met des Werelts Ydelheyt, *frontispiece and plates, old calf gilt* *sm. 8vo. Antwerpen* (1654)

Ship of Fools.

184 Abraham à Sancta Clara quot capita, tot Sententiæ; das ist: Hundert Narren, und hundert Lappen; so viel Sparrn und bsondre Kappen, *with* 100 *copper plate engravings, half calf* 4*to. Wienn, n. d.* [*circa* 1720]

185 Badius Ascensius (Jodocus) Stultiferæ naves sensus animosque trahentes Mortis in exitium, *with six beautiful woodcuts, fine clean copy, boards, very neat* 4*to.* (*Parisiis*) *Impressit Thielmannus Kerver*, 1498

*** First and excessively rare edition. It was evidently intended as a Supplement to the Stultifera Navis of Brandt, which Badius translated into Latin. In the Strasburg edition described below it is called the Ship of Female Fools.

186 Badius Ascensius (Jodocus) Stultiferæ naviculæ seu Scaphe fatuarum mulierum: circa sensus quinque exteriores fraude navigantium, *with* 7 *woodcuts, clean copy, sewed* (*a small worm hole runs through*), 4*to. Impressit Johannes Prusz civis Argentinensis*, 1502

*** The second and apparently the last edition of the Ship of Female Fools. The cuts are copied from the Paris edition, which they do not equal in beauty. It is however almost equally rare.

187 Becker (W. G.) Lob der Narrheit aus dem Lateinischen des Erasmus von Rotterdam, *with numerous woodcuts after Holbein, half vellum* 8*vo. Basel*, 1780

188 Brandt (Sebast.) Aff-ghebeelde Narren Speel-schuyt, black letter, *beautifully engraved vignette and portrait, and numerous fine woodcuts, fine clean copy, calf extra, g. e. sm.* 4*to. Leyden*, 1610

189 Brandt (Sebast.) Aff-ghebeelde Narren Speel-schuyt, **black letter,** *with fine vignette and portrait, and upwards of* 100 *fine woodcuts, clean copy, vellum* *sm. 4to. Amsterdam,* 1635

190 Brandt. The same, *vellum*

191 Brandt (Sebast.) Der sotten schip oft dat Narren schip, *with a great number of curious woodcuts* (*leaf* 39 *damaged*) *clean copy, neatly bound* *sm. 4to. Bruessel, Marien Anext,* 1548

192 Brandt (Sebast.) Hie vahet sich an das neü narren schiff von narrogonia zu nutz und heylsamer ler zu vermeyden straffe der narrheyt: mit mer erneürung und lengrung, *a very scarce edition, with over* 100 *curious woodcuts, clean copy* (*slightly wormed*) *sm. 4to. Getruckt zu Augspurg von Hannsen Schönsperger im jar,* 1498

*** The present edition differs from the former Strasburgh editions of 1494 as regards the poetical text, which has been lengthened to almost half as much again—probably by Sebastian Brandt himself? although in a later edition he protests solemnly against this lengthening, and declares it to be someone else's awkward addition to his work.

193 Brandt (Sebast.) La grant nef des folz du monde, **black letter,** *numerous very curious woodcuts, clean copy, calf neat, red edges* *sm. folio. Paris, par Geoffroy de marnef,* 1499

*** The headlines of some leaves have suffered from the binder's knife, the volume is therefore sold not subject to return.

194 Brandt (Sebast.) La grand nef des folz du monde en laquelle chascun homme sage prennant plaisir de lire les passages des hystoyres dicelle morallement et briefuement exposees trouvera et congnoistra plusieurs manieres de folz, &c. **black letter,** *numerous very curious woodcuts, beautifully clean copy in fine sound old French red morocco extra, g. e.* *sm. 4to. Lyon, par Francoys Juste,* 1529

195 Brandt (Sebast.) Navicula sive speculum fatuorum Prestantissimi sacrarum literarum Doctoris Joannis Geiler, *clean copy* *sm. 4to. Argentorati in officina Joannis Knoblouchi,* 1513

196 Brandt (Sebast.) Navis Stultifera; deinde ab Jacobo Lochero philomuso latinitate donata: et demum ab Jodoco Badio Ascensio vario carminum genere non sine eorundem familiari explanatione illustrata, *with* 115 *large and very curious woodcuts, half russia* *sm. 4to.* (*Basel*) *Nicolaum Lamparter,* 1406 (*pro* 1506)

*** Folio 18 is mended, and a few worm holes are repaired in other leaves.

197 Brandt (Sebast.) Navis stultifere Collectanea ab Jodoco Badio Ascensio vario carminum genere non sine eorundem familiari explanatione conflata, **black letter,** *with numerous fine woodcuts, fine clean copy, calf neat* *sm. 4to. Parisiis,* 1507

198 Brandt (Sebast.) Navis stultifere Collectanea ab Jodoco Badio Ascensio vario carminum genere non sine eorundem familiari explanatione conflata, *with numerous fine woodcuts, fine clean copy, russia extra, gilt tooled sides, g. e.* 4*to. Parisiis,* 1513

199 Brandt (Sebast.) Navis stultifere Collectanea ab Jodoco Badio Ascensio vario carminum genere non sine eorundem familiari explanatione conflata, *with numerous fine woodcuts, clean copy, calf gilt, red edges* 4*to. Parisiis*, 1515

200 Brandt (Sebast.) Navis Stultorum: oft der sotten schip, *with numerous fine woodcuts, clean copy in limp vellum binding* *sm.* 4*to. Thantwerpen*, 1584

*** One of the rarest editions of this celebrated book.

201 Brandt (Sebast.) Salutifera Navis; Narragonice profectionis nunquam satis laudata Navis. *curious woodcuts, russia gilt, red edges* 4*to. Jacobum Zachoni de Romano*, 1488 (*pro* 1498)

202 BRANDT (Sebast.) SHYP OF FOLYS OF THE WORLDE, translated out of Laten, Frenche and Doche into Englysshe by Alexander Barclay Preste, **black letter**, *with fine woodcuts, fine tall clean copy, brown morocco super extra, g. e. by Bedford* *folio. Inprentyd in Fletestrete by Rycharde Pynson*, 1509

*** Title and two other leaves in facsimile, and with some worm holes towards the end. Sold not subject to return.

203 Brandt (Sebast.) Stultifera Navis Mortalium, in qua fatui affectus, Mores, conatus atque studia, *with upwards of* 100 *woodcuts, clean copy in the original vellum* *Basileæ*, 1572

204 Brandt (Sebast.) Stultifera Navis. Narragonice profectionis nunquam satis laudata Navis, *with numerous very curious woodcuts by M. Schön, half calf* 4*to. Basiliensi, per J. Bergman de Olpe, Mense Martii*, 1497

*** First edition in Latin. The remarkable woodcuts are attributed by Dr. Graesse to the celebrated artist Martin Schöngauer.

205 Brandt (Sebast.) Another edition, *curious woodcuts, old calf gilt, r. e.* 4*to. Basiliensi, per J. Bergman de Olpe, Mense Augusti*, 1497

*** This edition differs from the previous one of the same year in not having side borders to the engravings.

206 Brandt (Sebast.) Stultifera navis; narragonice profectionis nunquam satis laudata Navis, **black letter**, *with upwards of* 100 *curious woodcuts, vellum* (4 *leaves supplied in manuscript*) *sold with all faults*, 12*mo. Augusta, per Johanne Schensperger*, 1497

207 Brandt (Sebast.) Stultifera Navis, narrogonice profectionis nunquam satis laudata Navis: *with numerous fine woodcuts, fine clean copy, russia extra* *sm.* 4*to. Basiliensis, per Johannis Bergman de Olpe*, 1498

208 Brandt (Sebast.) The Ship of Fooles, wherein is shewed the folly of all States, with divers other workes adjoyned unto the same very profitable and fruitfull for all men. Translated out of Latin into English by Alexander Barclay Priest, **black letter**, *with fine woodcuts* (4 *or* 5 *leaves at commencement and last leaf carefully mended, sold therefore with all faults, otherwise a fine clean copy, russia gilt, g. e.* *folio. Imprinted at London by John Cawood*, 1570

209 Brandt (Sebast.) Welt Spiegel oder Narren Schiff, und weilandt, durch Johan Geyler in Lateinischer sprach beschrieben, *numerous woodcuts, in the original vellum* *Basel*, 1574

210 Eloge de la Folie d'Erasme, traduit par Victor Develay et accompagné des dessins de Hans Holbein, *numerous woodcuts, half calf, m. e.* 8*vo. Paris*, 1872

*** Printed on Dutch paper, the impression being limited to 500 copies.

211 Eruditorium penitentiale cuilibet christicole pernecessarium, **black letter**, *with* 17 *early woodcuts, clean copy, brown morocco extra, g. e.* *sm. 4to. s. l. et a.* [*Paris, circa* 1490]

*** From Dr. Hawtrey's library. The volume begins on *a* ii. It is probable that *a* i was a blank leaf, but in any case the book is sold not subject to return. At Dr. Hawtrey's sale it produced £4 7s. 6d.

212 Ireland (W. H.) Stultifera Navis; the Modern Ship of Fools. Ære Perennius, *with folding coloured frontispiece, boards, uncut* *sm. 8vo.* 1807

213 Murner (Thos.) Die Narren beschwerung. Ein gar sehr nutzliches, kurtzweyliges und lustiges Bücklin, durch George Wickram auff ein neuwes uberlesen, *with* 96 *curious woodcuts, clean copy, boards* *sm. 4to. Strassburg, in Knoblouchs Druckerey*, 1558

*** This is in German verse like Brandt's Treatise, but the text is entirely different.

214 Murner (Thos.) Von dem grossen Lutherischen Narren wie in doctor Murner beschworen hat, *with very curious woodcuts, clean copy in the original limp vellum* *sm. 4to.* (*Strasburg*) *durch Johannes Grieninger*, 1522

215 Navicula sive speculum fatuorum prestatissimi sacrarum literarum doctoris Joannis Geyler Keysersbergii: concionatoris Argentinensium, in sermones juxtatur marum serien divisa: suis figuris jam insignita: a Jacobo Othero diligenter collecta, *with numerous very curious woodcuts, very fine clean copy in the original stamped hogskin wrapper* 4*to. Argentorati*, 1511

216 Navis stultifera a domino Sebastiano Brant primum edificata: deinde ab Jacobo Lochero philomuso: latinitate donata: et demum ab Jodoco Badio Ascensio vario carminum genere non sine eorundem familiari explanatione illustrata, **black letter**, *with upwards of* 100 *fine woodcuts, fine clean copy, calf gilt, g. e.* 4*to. Parrhisiis*, 1505

217 Strobel (A. W.) Das Narrenschiff von Dr. Sebastian Brant, nebst dessen Freitheitstafel, *boards* 8*vo. Leipzig*, 1839

218 Wol-geschliffener Narren-Spiegel. Worinnen Hundert und vierzehen Arten allerley Narren ihr Eben-Bild und ungestaltes Wesen ersehen, *with* 115 *copper-plate engravings, half morocco, very rare* *folio. Freystadt, n. d.* (1720)

219 Zarncke (Friedrich) Sebastian Brant's Narrenschiff, *portrait and plates, calf neat, red edges* 8*vo. Leipzig*, 1854

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